



**YAYASAN SASMITA JAYA**  
**UNIVERSITAS PAMULANG**  
**DATA PEMBAYARAN SEMESTER GENAP 2019/2020**

FAKULTAS / PRODI : SASTRA / SASTRA INGGRIS  
NAMA MAHASISWA : RAFLI AMANDA  
NIM : 181010600709  
SHIFT : REGULER A

**DATA PEMBAYARAN TAGIHAN UANG KULIAH**

NO	NOMOR TAGIHAN	NO URUT	PEMBAYARAN	JML BAYAR	STATUS BAYAR	TGL BAYAR	CHANNEL	TEMPAT BAYAR
1	1920114514102201	1	Registrasi	250000	LUNAS	2020-01-27 09:36:05.000	TELLER	Bank DKI
2	1920114514102301	2	SKS2	200000	LUNAS	2020-01-27 09:36:39.000	TELLER	Bank DKI
3	1920114514102401	3	SKS3	200000	BELUM LUNAS			
4	1920114514100501	4	UTS	250000	BELUM LUNAS			
5	1920114514102501	5	SKS4	200000	BELUM LUNAS			
6	1920114514102601	6	SKS5	200000	BELUM LUNAS			
7	1920114514102701	7	SKS6	200000	BELUM LUNAS			
8	1920114514100601	8	UAS	250000	BELUM LUNAS			

**DATA PEMBAYARAN TAGIHAN LAINNYA**

NO	NOMOR TAGIHAN	NO URUT	PEMBAYARAN	JML BAYAR	STATUS BAYAR	TGL BAYAR	CHANNEL	TEMPAT BAYAR
----	---------------	---------	------------	-----------	--------------	-----------	---------	--------------

## Analysis of 'Waiting for Godot'

Rafli A.  
04SIGP003  
V.553

### Characters

**Vladimir** : He is the most intellectual character who is concerned with a variety of ideas. Of the two, Vladimir makes the decisions and remembers significant aspects of their past. He is the one who constantly reminds Estragon that they must wait for Godot. In addition to the larger needs, Vladimir also looks after their physical needs. He helps Estragon with his boots, and, moreover, had he been with Estragon at night, he would not have allowed his friend to be beaten; also, he looks after and rations their meager meals of turnips, carrots, and radishes, and, in general, he tends to be the manager of the two.

**Estragon** : Unempathetic. When he shows so little interest in Pozzo and Lucky that he falls asleep; also, he sleeps through the entire scene between Vladimir and the Boy Messenger. He is simply not concerned with such issues. Estragon, however, is dependent upon Vladimir, and essentially he performs what Vladimir tells him to do. For example, Vladimir looks after Estragon's boots, he rations out the carrots, turnips, and radishes, he comforts Estragon's pain, and he reminds Estragon of their need to wait for Godot. Estragon does sometimes suggest that it would be better if they parted, but he never leaves Vladimir for long. Essentially, Estragon is the less intelligent one; he has to have everything explained to him, and he is essentially so bewildered by life that he has to have someone to look after him.

**Pozzo** : In the first act, Pozzo is immediately seen in terms of this authoritarian figure. He lords over the others, and he is decisive, powerful, and confident. He gives the illusion that he knows exactly where he is going and exactly how to get there. He seems "on top" of every situation. Pozzo's superiority is also seen in the manner in which he eats the chicken, then casts the bones to Lucky with an air of complete omnipotence. In contrast to the towering presence exhibited by Pozzo in Act I, a significant change occurs between the two acts. The rope is shortened, drawing Pozzo much cglless. Unlike the great blind prophets of yore who could see everything, for Pozzo "the things of time are hidden from the blind." Ultimately, for Pozzo, man's existence is discomfoting and futile, depressing, and gloomy and, most of all, brief and to no purpose. The gravedigger is the midwife of mankind: "They give birth astride the grave, the light gleams an instant, then it's night once more."loser to his antithesis, Lucky. Pozzo is now blind; he cannot find his way alone. He stumbles and falls. He cannot get along without help; he is pathetic. He can no longer command. Rather than driving Lucky as he did earlier, he is now pathetically dragged along by Lucky.

**Lucky** : He is simply the opposite side of Pozzo throughout the story. The most obvious reason is when the first time they meet Vladimir & Estragon, Pozzo is “the boss” whereas Lucky is “the slave”, Pozzo is the one who gives order and Lucky is the one who takes order, and so on. This pattern also can be seen in Act II when they come back to the same place where Vladimir & Estragon belong, yet this time the situation is quite different from the first time. In Act II, Pozzo is blind without any explanation and Lucky is “the guider”, Pozzo is now dependent upon Lucky whereas Lucky actually can be free and live independently. All of the characterizations in the story portray the various kind of people, there will be always opposite side of each person’s behaviour.

## **Plot**

In the exposition, two men who seem to be old friends Vladimir and Estragon meet on the side of a country road near a leafless tree. They consider repenting though they don’t know what for. Getting bored, they consider leaving but Vladimir says they are waiting for Godot. They have asked him for something though they aren’t sure what and waiting for a response. They even consider hanging themselves as a diversion to pass the time. Then in the rising action, Vladimir and Estragon hear a terrible cry as a stranger named Pozzo comes and he roughly orders and abuses Lucky, his subservient slave he keeps on. Lucky is unresponsive except when following Pozzo’s orders, Pozzo commands Lucky dance and think. After his silly dance, Lucky’s thinking produces a jumbled speech that verges on profound meaning until it becomes increasingly unhinged in his passionate delivery. Then the others angrily attack him and make him stop. After that, a boy arrives with a message from Godot, he won’t come this evening but surely tomorrow. It seems the two friends have also heard this message before. Although the boy claims not to have come yesterday they, they asked the boy to tell Godot he has seen them. The next day, Vladimir and Estragon return, the tree now has a few leaves on it. Estragon suggests they better leave, but Vladimir doesn’t want to and reminding Estragon of their encounter with Pozzo yesterday. A few moments later, Lucky and Pozzo arrived again but they are much different. Pozzo has gone blind and must rely on Lucky’s guidance and support. He falls down whenever Lucky does, and both fall as they arrive seemingly unable to get back up.

The climax happens when Vladimir and Estragon seeing Pozzo & Lucky fall, then trying to help them to get up. But, instead of get them up, Vladimir & Estragon also fall down. Eventually, when they get up Pozzo & Lucky cannot remember what happened in previous meeting with Vladimir & Estragon. In the falling action, the boy arrives with the same message from Godot who can’t come tonight but will come tomorrow. The boy says he didn’t come yesterday and doesn’t know if his brother who is sick did either. Finally, in the resolution Vladimir and Estragon agreed to go and decide to wait for Godot tomorrow.

**Setting** : Beckett’s own script notes can best describe the setting of “Waiting for Godot” is : “A country road. A tree”. Throughout the plot, there is no specific sign of particular place. It could be anywhere, in any country of the world. The historical setting is unspecified as well. The time frame is most likely two days.

The only visible reference to the passage of time occurs at the end of Act II when the sun sets and moon rises. There are verbal references to the passing of time, such as when the characters mention of yesterday & the previous evening. This kind of setting makes this drama feel more absurd.

**POV** : The story obviously uses third person point of view, because we can see the feelings and thoughts of the characters, even though the narrator doesn't clearly tell us that this story uses third person point of view.

### **Topic**

One of the most obvious topic that we can find throughout the story is strong belief. Though Vladimir and Estragon don't have any specific clue whether they will meet Godot or not, they keep moving without turning their head into another direction. Among so many aspects that affect all of their choices and decisions, their strong belief play crucial role in this story. Even after the boy tells them both that Godot will not be coming twice in the story. The thoughts of the main characters portray how should human behave when they want to reach something that they cannot see with their eyes, such as happiness. Millions of people want to reach and get the happiness, but some of them don't want to sacrifice for it. Instead, they only sit down and wait for some miracle comes to their life. Other than that, at the end of the story the main characters don't change their mind and continue their trip to meet Godot. It represents even after the end of human's life, sometimes they can't reach the dream that they dreamed of for their entire life. However, as long as we still have the heartbeat do not ever give up then stop in the middle of trip until we reach our goals and dreams just like Vladimir and Estragon.